

## 69. "Apollo 11." There are 18 fake shots in just one cassette. How will NASA's defenders squirm?

21-26 minutes

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In fact, there are much more fake shots there, not 18. It's just that these 18 shots clearly show traces of editing.

We are talking about cassette number 44 of the Apollo 11 mission, pictures with numbers from 6575 to 6592 (AS11-44-6575 .. AS11-44-6592). If you raise the brightness of the image and increase the sharpness in Photoshop (Sharpen) through: Filter - Sharpening - Sharpness +, then in all the above frames a mask becomes visible around the lunar module, as if someone carelessly cut out the layout of the lunar module and pasted it onto another image ... In other words, traces of installation are visible.

You can check it all yourself by looking at the NASA website here at this link: <https://www.hq.nasa.gov/alsj/a11/images11.html#Mag44>

Here are these 18 pictures (scroll through). On the left is the original, on the right is the lightened version.

According to NASA's idea, the frames depict the undocking of the lunar module (which lands on the moon) from the command module (it remains in the orbit of the moon and awaits the return of the lunar walkers).

The experienced gaze of the cameraman immediately notices that instead of a 15-ton lunar module, the frame contains a light reduced copy, a mock-up (or, as they say in the USA, a miniature). And before us - the most common combined shooting using layouts.

The fact that mock-ups are often used in movies instead of real spacecraft, I think, is no secret to anyone. Here's a bunch of starships.



Starships from the movie "Star Wars".

Starships from the movie "Star Wars".

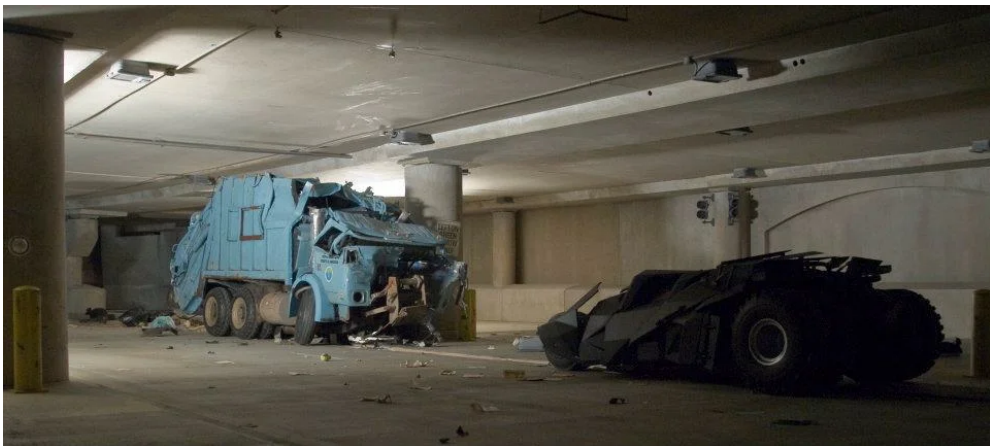


Here is a plane from the movie "Independence Day". These are all layouts.





When you need to film train crashes, bridges explosions, dangerous car collisions, mock-ups are used.



A still from the movie "The Dark Knight".

A still from the movie "The Dark Knight".

And this is how this car from the movie "The Dark Knight" looked like in reality.

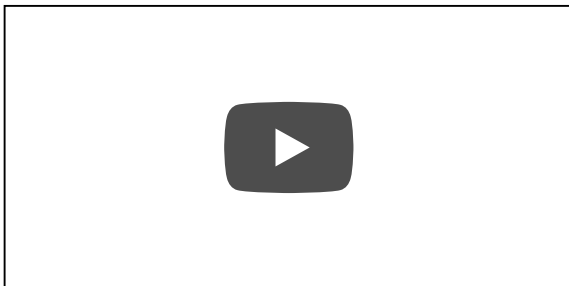


Before filming begins.

Before filming begins.

Showing examples from the movies, we want to say that NASA used the cinema technologies worked out in Hollywood, and under the guise of undocking the lunar module in lunar orbit, filmed footage with mock-ups.

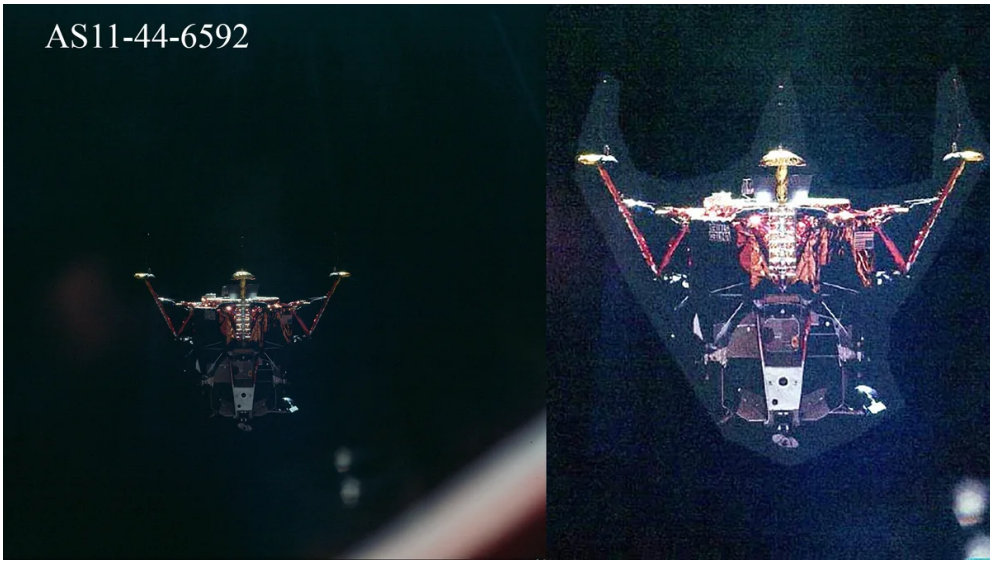
This technology gives excellent results on the screen. See how convincing the mock-ups look on the screen in Christopher Nolan's 2005 film Batman Begins. You would never guess that a scaled down (4x?) Copy was used instead of a real Batmobile in complex scenes. And only now you will look at what is happening in the frame with different eyes.



And everything would have been nothing for NASA, everything would have "rolled", and everyone would have thought that there is a multi-ton spaceship in the frame, if not for the traces of editing, which remained in the form of masks when two images were combined into one.



AS11-44-6592



Olin of 18 photographs numbered 6592, where traces of editing are visible.

Olin of 18 photographs numbered 6592, where traces of editing are visible.

It is not hard to guess that if 18 frames in a row is a shooting of a model, then the following frames of the same type in the same scene are also models, although the mask is not visible there and the frame is "crammed" with blue and red light spots.

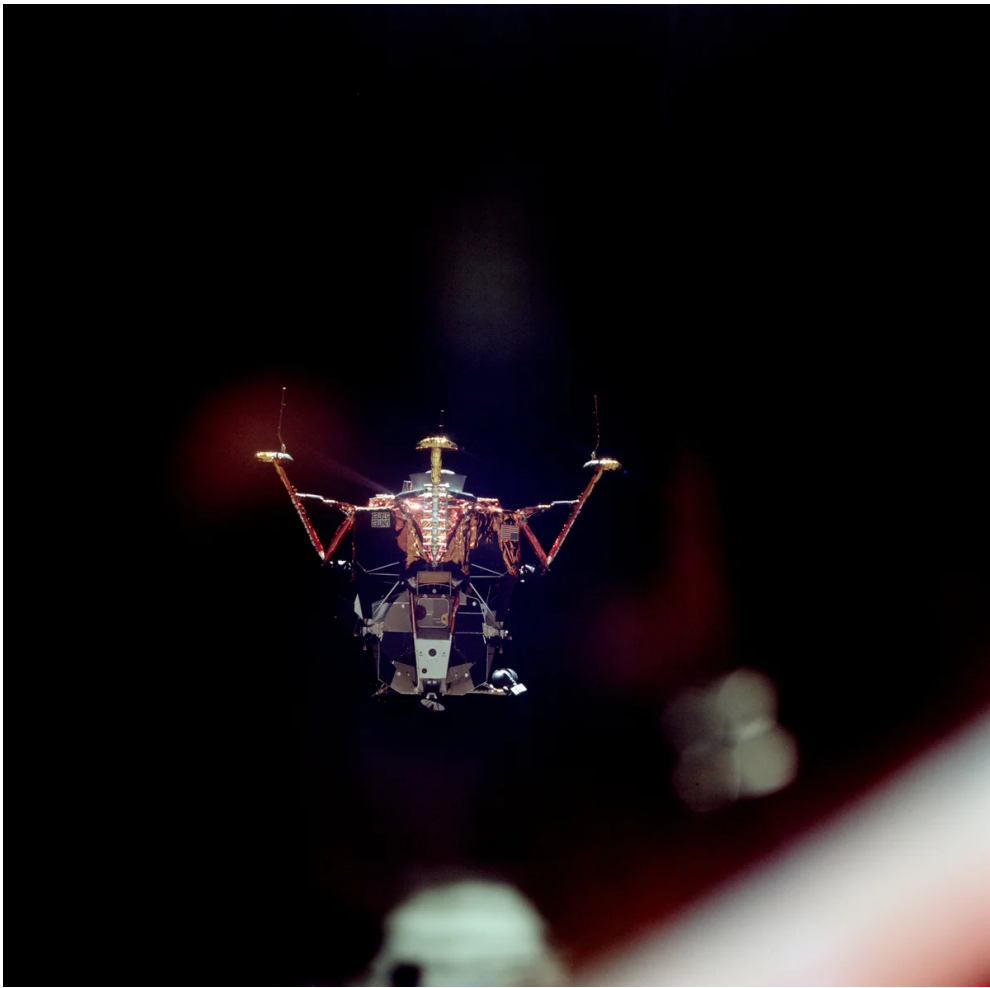


Image AS11-44-6597 with blue and red light spots.

Image AS11-44-6597 with blue and red light spots.

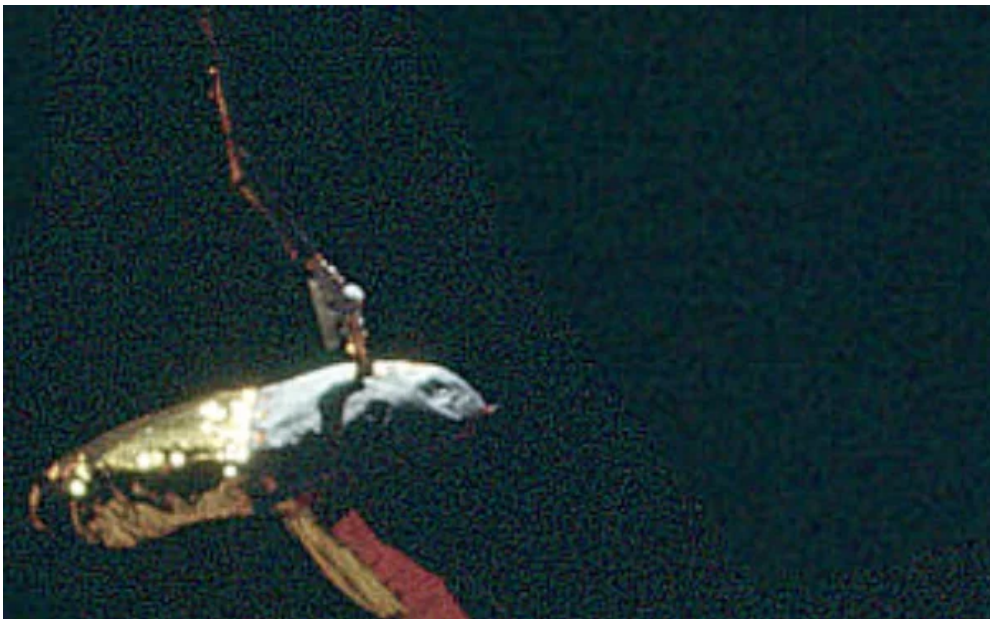
And there are as many as 36 images of the same type of frames with the mock-up of the lunar module, following one after the other. In total, there are 157 images in the cassette, of which 36 are absolutely unambiguously fake.

In addition, it was noticeable that the graininess, inhomogeneity of the structure of the emulsion layer (or noise) inside and outside the mask were noticeably different, as if in one part of the image the scale was changed 2 times.



Fragment of AS11-44-6580 image, LM support from the left side of the image. No processing.

Fragment of AS11-44-6580 image, LM support from the left side of the image. No processing.



The fragment is slightly lightened and the "sharpness" is increased.

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Naturally, the "lethal" recruits immediately stood up to defend the cosmic lie. For the most part, lethal flyers are people without shame and conscience and, as a rule, illiterate people. Therefore, in order to prove that the undocking of the lunar module is not a combined survey,



they began to put forward versions and explanations, some more absurd than others or just plainly lying, pretending to be naive people.

I divided the objections of the Mogk-flyers into several types and showed where they are "mistaken".

**Objections of the 1st type. There are no such masked frames on the NASA website.**

When we just started talking about these masks on our channel, and this was at first only one picture, which Yuri Elkhov mentioned, the first reaction of the "Moggs" was the desire to prove that such a frame, where the mask and grain changes are clearly visible, on the official website NASA is not. And although then 18 such frames were found, the most stubborn "mogs" are still trying to write in the comments that they did not find artifacts.

Leonid, that's just in the photo that is on the NASA website you can somehow twist the brightness - there are no such artifacts as Elkhov's. It's strange somehow. ))

Or write like this:

Checked today, 07/13/2021. I do not observe these effects. Either they fixed them or they weren't.

Or like this:

Chet doesn't come out.

Raised the brightness, twisted the contrast.

There are variations. Someone writes that they downloaded from Flickr, someone from the "March to the Moon" website, and found nothing there.

Downloaded the named photo AS11-44-6580 from flickr

And where are the different grain sizes?

Author, where did you get your image? Was this intentional?

And they even download it simply from Yandex, although I indicated that it should be downloaded from the official NASA website.



**андрей лисецкий** 11 дней

К стати я тоже скачал из Яндекса это же фото по ссылке не нашел контуров выреза. Может у меня редактор "Пэйнт" уже устарел, или уже НАСА по "просьбе трудящихся" подправило снимок...

You can check the availability of masks yourself by looking at the NASA website here at this link:

<https://www.hq.nasa.gov/alsj/a11/images11.html#Mag44>

Shot numbers from 6575 to 6592. Use the "levels" to change the brightness of the image, and if the mask is not visible so clearly, apply a sharpening filter (Filter-Sharpening-Sharpness +).

I downloaded from here

<https://history.nasa.gov/afj/ap11fj/photos/44-v.html>

Checked on the phone with the program

Polish

And there are no such artifacts here.

If you check the author's links, there are artifacts.

Of course, there are mask artifacts in NASA images, and it's foolish to deny it. Here's what other readers are writing.

I decided to check. The author is 100% right

Here's what happened after playing with the settings in Photoshop

Or here are some more comments:



**Федот Федотов** 16 дней

Самое забавное то, что следы монтажа на оригинальном фото отчётливо видны даже невооружённым глазом, даже без манипуляций в "фотошопе" с балансом серого или яркостью.

Ответить



58





**Алекс Иванов** 12 дней

5 баллов. ))) Классический Фотошоп. ) Тогда его еще не было, но принципы остались те же. Никто просто не предполагал, что можно будет проверить каждый снимок уже в 21 веке. )



**Игорь Игоревич** 11 дней · отредактировано

Скачал я эту фотку, крутил-крутил яркость и контрастность в Фотошопе. Ну думаю, все, нету маски. Ошибаются уважаемые люди. Все чисто. Но когда я покрутил еще и уровни, ё-п-р-с-т, есть маска! Она там реально есть. Как же фирма Adobe спалила-то всю контору. Знаете, а в этом ключе не важно, были ли американцы на Луне реально (я все таки склоняюсь к тому, что были, просто реальная программа была куда скромнее и реальные фотки были унылое говно из за съемки вслепую, радиационной засветки пленки и миллиметрового слоя пыли на объективе). Важно то, что НАСА, серьезная организация на голубом глазу вывешивает в общий доступ такую низкосортную липу. Тут не просто гнильцой пахнет. Тут откровенно тухлятиной разит.

So, let's consider it established that the artifacts in the form of masks and changes in graininess within a single photograph exist in NASA images. We see fakes, traces of editing - the combination of two frames into one. I don't see any point in arguing over this anymore - photo forgeries were found on the official NASA website.

### **Objections of the second type. These images, posted on the NASA website, have been edited.**

As a drowning man grasps at a straw, so our "flyers" grabbed the phrase on the NASA website that the scanned images were post-processed. Ostensibly because of this, artifacts arose.

So what does the NASA website say about post-processing? We will give a paragraph in English, and then we will translate it into Russian.

Many of the scans of photos taken during the missions were done from the original film. These scans are being done by NASA Johnson, with some post-processing by Kipp Teague. The film is scanned at 4096 x 4096 pixels per image. (See a [discussion](#) from Arizona State University about the scanning process.) Kipp reduced each digital image to approximately 2350 x 2350 pixels (equivalent to 300 dpi) and did minor adjustments of levels to ensure that (1) brightly lit areas of lunar soil were neutral grey, (2) objects with known colors (such as the [CDR stripes](#) or the LCRU blankets) looked right,



and (3) information in bright or dark areas was not lost. These images from original film are indicated by the notation 'OF300' in the image description.

#### Translation:

Many scans of photographs taken during the missions were taken from the original film. These images were taken by NASA Johnson, with some post-processing by Kipp Teague. Film is scanned at 4096 x 4096 pixels per image. (Cm... [Discussion](#) from Arizona State University about the scanning process.) Kipp reduced each digital image to about 2350 x 2350 pixels (equivalent to 300 dpi) and made minor level adjustments to ensure (1) brightly lit areas of the lunar soil were neutral gray. (2) objects with known colors (e.g. stripes [CDR](#) or LCRU blankets) looked correct and (3) information in light or dark areas was not lost. These original film images are designated "OF300" in the image description.

So, after scanning, the image size from 4K was reduced to about 2K. A SMALL level adjustment was made so that the lunar soil lit was neutral and the red stripes on the suit's arm were correctly transmitted. These are the stripes that are designated as CDR stripes. There are two examples of such stripes on the University of Arizona website, and I will reproduce them. True, they do not belong to Apollo 11.



Red stripe on Shepard's left arm.

Red stripe on Shepard's left arm.



John Young's left arm stripe.

John Young's left arm stripe.

In addition, the contrast has been adjusted so that details in highlights and shadows are not lost. That's all.

Nowhere is it written that masks were added and that for some purpose the graininess on the background changed (increased or decreased). By themselves, the masks, from the fact that they slightly changed the contrast, could not arise. And we see the crookedly cut masks made "by hand".

However, this does not stop the Moggs. They begin to fantasize and come up with something that does not exist - supposedly the listed post-processing techniques lead to the emergence of masks. I think that if someone from the NASA management found out that the bild editor had added masks to the official NASA footage, he would have had a bad time - after all, by doing so, the "documentary" pictures would have turned into photo fakes.

We often do "resize" in the editor - we reduce the original file size, especially if the picture needs to be posted on the Internet. But none of

the millions of people who undergo this operation every day have masks. And the graininess does not increase from decreasing the frame size.

Moreover, in the above post in English, there is a link to Arizona State University that performed the scan. And it says in black and white that **ALL** scanned images [go through 6 stages of post-processing](#) .

## **Image Processing Notes**

The Apollo flight film scans are processed using a standard set of procedures. First, the unexposed portions of the film around the edges of the scanned frame are cropped and the frame is straightened. Second, the background is removed from all scans, assuming that the average DNs of the unexposed areas at the edge of each raw scanned image represent the background (ie, film base and veil). Third, flat field correction (derived from actual image data) removes vignetting up to the first order. Fourth, the reseau patterns (small crosses visible in Apollo images published elsewhere) are removed from the images. Fifth, a logarithmic histogram transform is applied to the image. This is necessary due to the film's logarithmic response, which makes raw scans very high contrast. Because photo paper also has a logarithmic response and alters the response of the film, conventional paper prints have a natural contrast range. Thus, a logarithmic histogram correction applied to scanned images creates a virtual print that mimics the natural contrast of conventional paper print. Sixth, since the uncompressed images from the initial scanning process result in extremely large images, the scale is downsampled by the square root of 2 to reduce the image size by 50%, and the images are converted from 16-bit to 8-bit. The original raw scans are also presented on this website in 16-bit TIFF format at full resolution. regular paper prints have a natural range of contrast. Thus, a logarithmic histogram correction applied to scanned images creates a virtual print that mimics the natural contrast of conventional paper print. Sixth, since the uncompressed images from the initial scanning process result in extremely large images, the scale is downsampled by the

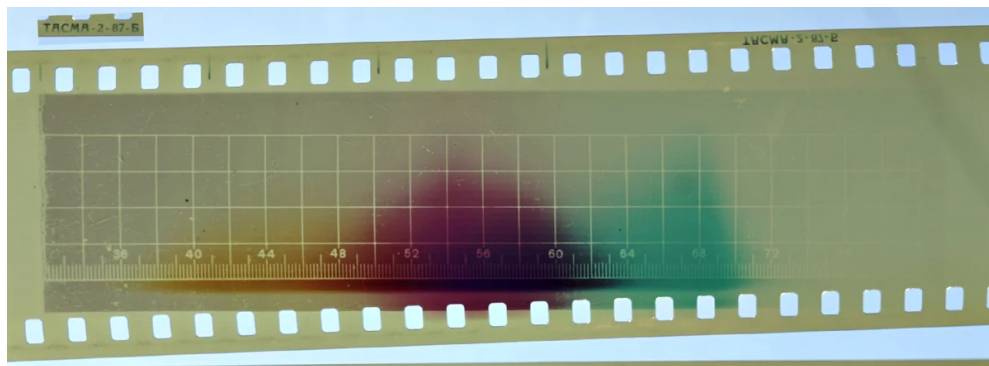


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Almost all procedures are self-explanatory. For example, in the 2nd procedure, we are talking about the fact that the background is removed from all scans. The background means the base of the film and the veil. I will illustrate this with the example of scanning a color

negative. We know that the image is built in a light-sensitive emulsion layer. But in addition to the emulsion layer, the film has a base (triacetate or lavsan) on which this emulsion layer is applied. The base, although transparent, has a certain density. The emulsion layer itself gives a veil - a slight darkening even in those places where the film has not been exposed. And on top of everything else, there is a yellow mask on the film (the yellow color of the entire film). All together - the density of the base, the density of the veil of the emulsion and the density of the mask - is called the minimum density.  $D_{min}$  - density of the unexposed area, passed the full processing process. In common people it is called simply "veil".

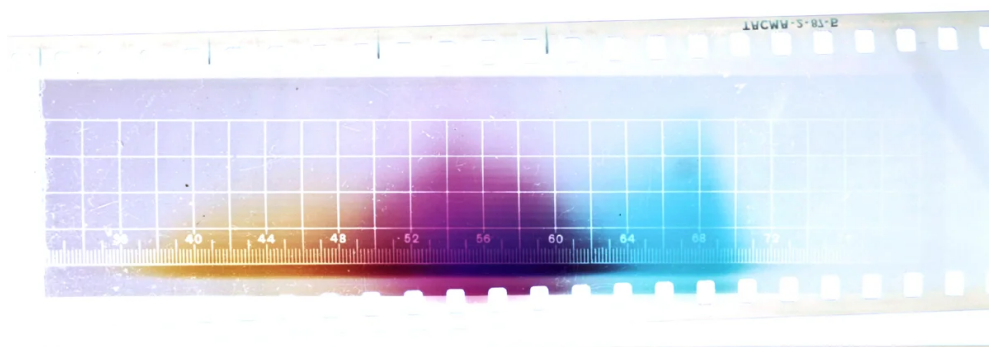
This is what a color negative looks like after scanning.



Spectrogram on color negative film DS-5m.

Spectrogram on color negative film DS-5m.

So after scanning, the density of the base, masks and emulsion veil are taken as zero and are subtracted by hardware. It turns out something like this.



Spectrogram after subtracting the "veil", or more precisely, the minimum density.

Spectrogram after subtracting the "veil", or more precisely, the minimum density.

You can now see the distinctly real colors of the three dyes: yellow, magenta, and cyan. Whereas in the previous scan (with a mask), the cyan dye **appears to be** greenish.

And all the images go through such a "veil" zeroing. This is stated on the website of the University of Arizona, which produced the scan. (I will not discuss now the option, whether it is possible to skip this stage, I just translate and comment on what is written in English.)

Be careful, the automatic translator translates the word "fog" as "fog", although this is not a fog, but a "veil". I specifically emphasize this, because there are no technically competent people among the "moggs", and they will soon start writing that I first needed to get out of the fog.

They already cheated with the translation of the word "Magazine", thinking that the word is translated as "magazine, periodical", as if we are talking about a printing magazine, which posted photos of NASA. And they began to reproach me for taking offset plates from a printing plant, passing them off as NASA originals. This is how they write their absolutely insane claims:



**Сергей Салов** 2 дня · отредактировано

Кинооператор рассказывает, действительно, откуда? Берут фото с масками для офсета и начинают расследование...

"Mogliks" do not even know how to correctly translate the word "Magazine" into Russian. I think in the next article (number 70), I will talk about this in more detail.

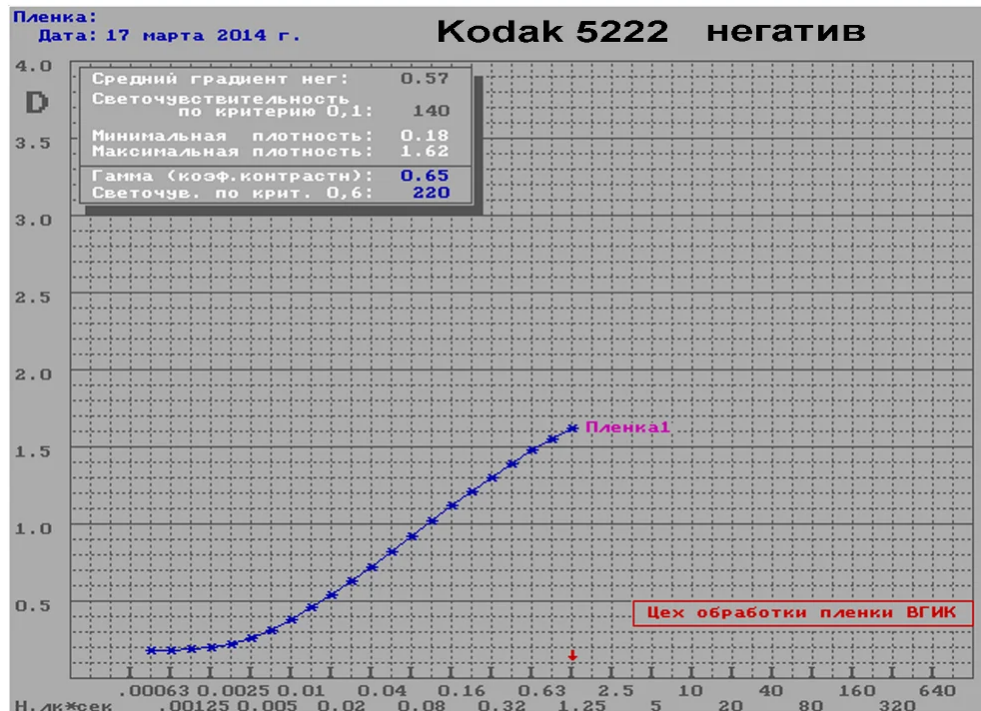
And now I will dwell on the fifth of the 6 listed post-processing procedures and comment in detail on the **logarithmic transformation of the histogram**, since not all readers, perhaps, completely understand what exactly is being discussed.

So, we read: *the logarithmic transformation of the histogram is applied to the image. This is necessary due to the film's logarithmic response* ...

What is the logarithmic film reaction? Here is a characteristic curve that shows how negative film reacts to light.



## Характеристическая кривая негативной киноплёнки



Characteristic curve of black and white negative film Kodak-5222 (250 ASA)

Characteristic curve of black and white negative film Kodak-5222 (250 ASA)

The horizontal scale represents the amount of light (in lux-seconds), and the vertical scale represents the RESPONSE of the film in the form of density. The more light falls on the film, the more density is obtained on it; with a small amount of light, the density is low. At a greater length of the curve, we see a linear relationship, but at the bottom of the curve, where a small amount of light falls on the film, the curve acquires a bend and fades away smoothly. This dependence is no longer linear, but logarithmic. These low densities in the negative are called SHADOWS, since the low densities of the negative in the final image will be dark objects. Thanks to this fold, there is a good elaboration of details in the shadows.

And here is the characteristic curve of positive film. This is not a reversible film, but a positive one, i.e. like photo paper, only on a transparent base. Black and white films are printed on such film.

## Характеристическая кривая позитивной киноплёнки

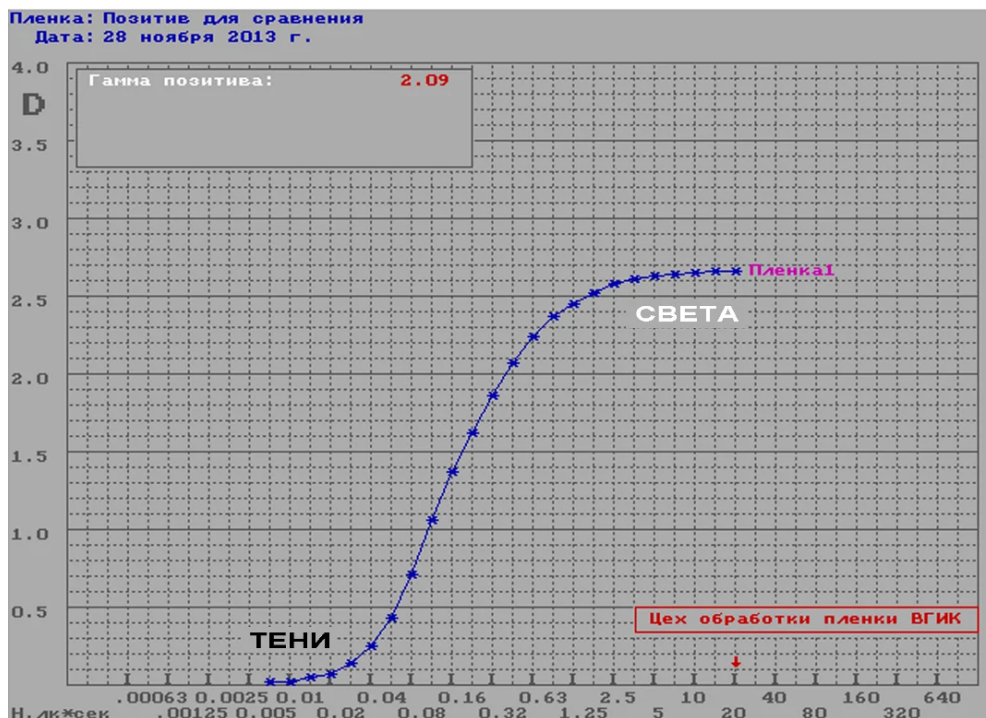


Characteristic curve of black-and-white positive film Kodak-5302.

Characteristic curve of black-and-white positive film Kodak-5302.

The slope of the curve shows that the film is very contrasting. However, it behaves similarly to negative film - the more light falls on the film, the more density is obtained on it, with a small amount of light, the density is low. (Photo paper is also a negative material. Where a lot of light falls on the photo paper, there will be a black area after development, and the part of the photo paper that was in the dark, in a black bag, will remain white.) The curve below, in low densities, too, there is a bend. Only now small densities of positive will be lights.

Thus, the positive has a logarithmic bend in the highlights, and the negative in the shadows. As a result of printing negative on positive, an S-shaped curve is formed with two folds, below and above - both in highlights and in shadows. Such an S-shaped curve, with two bends, is called the logistic (S-log).



Resulting curve, printing negative to positive.

Resulting curve, printing negative to positive.

We read what is written on the website of the Arizona State University:

*Since photo paper also has a logarithmic response and alters the response of the film, conventional paper prints have a natural contrast range.*

Now, I think you have an idea of what “*photo paper also has a logarithmic response*” means and what it looks like on a curve. Regarding the phrase “*regular paper prints have a natural range of contrast,*” it means that a low-contrast negative is printed onto a high-contrast positive, resulting in an average contrast ratio. The slope of the resulting characteristic curve is lower than that of positive film.

Now we read the conclusion: *Thus, the logarithmic histogram correction applied to the scanned images creates a virtual print that mimics the natural contrast of a conventional paper print.*

For more than 150 years, there has been a film process, negative-positive and reversible. Excellent results have been achieved. And now, when a negative or a slide is digitized by scanning, a *logarithmic histogram transformation is applied to the image.*

As you can see, any scanned image is processed in several stages. Therefore, it is very strange for me to hear statements that the images on the TotheMoon website have not been edited or processed in any way. Of course, they were edited and processed. It's just that they're able to — people are technically illiterate, they don't know anything about it. They constantly write either some nonsense from themselves, or they quote the wretched training manual of the State Department with ridiculous excuses.

And the fact that the images on the TotheMoon website have been edited is visible to the naked eye. Take, for example, the same tape, no. 44, where there were many frames with masks. So that you immediately notice the interference with the images, I will take two consecutive frames that are different in the plot, but stand side by side. Let these be images AS11-44-6605 and AS11-44-6606. The images are scanned with an overlap, so at the top we see a piece of the next image, which is numbered 6606.





Snapshot AS11-44-6605 and snapshot AS11-44-6606.

Snapshot AS11-44-6605 and snapshot AS11-44-6606.

And here is the next frame itself, 6606.

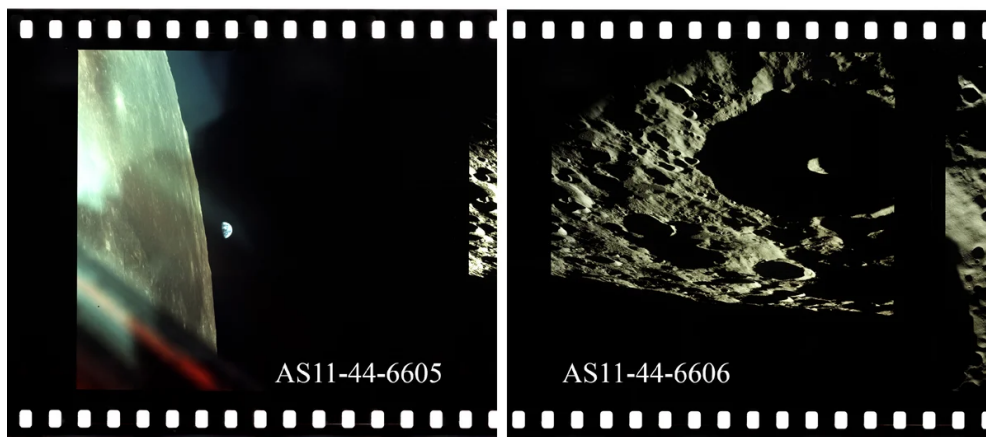


Snapshot AS11-44-6606.

Snapshot AS11-44-6606.

Did you notice that frame 6606 is now darker? On the previous scan, where we saw part of it, it was noticeably lighter. In other words, the frame has been edited - its brightness has been changed.

So that you can see better, I will put two frames side by side. In the middle, you see the same fragment of the AS11-44-6606 snapshot.

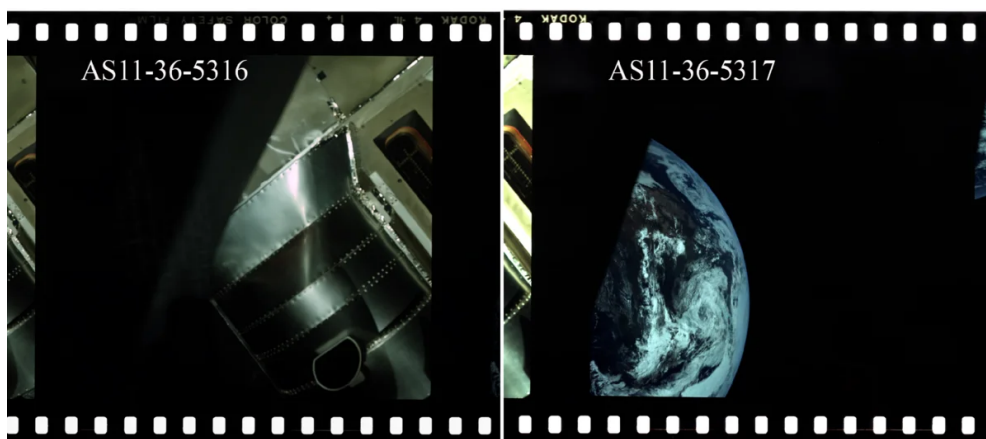


Two consecutive shots in cassette No. 44.

Two consecutive shots in cassette No. 44.

In my opinion, the difference is at least a whole step. And you say the images have not been edited.

Or here's a couple of adjacent frames from the Apollo 11 mission. On the left we see a scan of frame 5316, and on the right, a piece of the same frame, 5316, and the next frame 5317 in its entirety got into the scan.

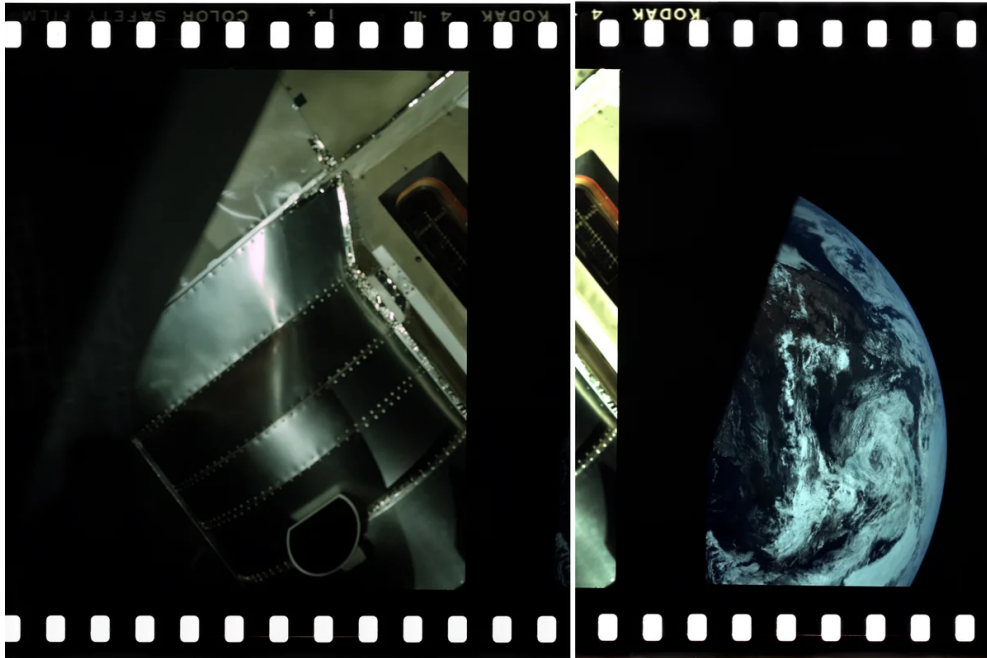


Two adjacent scans, on the left - the AS11-36-5316 frame and a piece of the AS11-36-5317 frame, on the right - the entire AS11-36-5317 frame.

Two adjacent scans, on the left - the AS11-36-5316 frame and a piece of the AS11-36-5317 frame, on the right - the entire AS11-36-5317 frame.

We see that the metal structure in the first scan (on the left) looks darkened, and on the second scan (on the right of the center) it looks lightened. Moreover, it can be seen that the shading was made very significant: the light inscriptions behind the perforations "KODAK,

COLOR, SAFETY" in the left scan are so darkened that they are almost unreadable, but in the right scan they look normal. Here the difference is already two steps.



Enlargement of two adjacent scans.

Enlargement of two adjacent scans.

Of course, the scanned frames were edited for brightness before they were posted on the site. I am writing this in order to show the inconsistency of the following type of objections of the Mogk, **objections of the third type. Unedited images are only available on the ToTheMoon website.**

I will say even more. On this site, not only the brightness of the images was edited, but also something fundamentally important. The Apollo 11 mission has black and white images. To obtain them, a black-and-white negative photographic film was used. And in the form of negatives, the pictures are stored in the freezer at the Film Archive of the Johnson Space Center. If you scan them "as is", **without editing** , then after scanning you should get NEGATIVE. However, we see positives on the site! This means that the images were forcibly subjected to the "invert" operation. Is it possible to say that images were not edited if they were driven into a graphics editor and inverted there? (Or inverted by a routine built into the scanner.)

Of the 1245 images that were in the folder "Arolo 11" - "Hasselblad 500EL 70 mm", 820 are black and white images.

## Apollo Program Galleries

The Apollo program was the national effort that put humans on the Moon and its goals went beyond landing Americans on the Moon and returning them safely to Earth. The goals were to establish the technology to meet other national interests in space, achieve preeminence in space for the United States, carry out a program of scientific exploration of the

Moon, and develop human capability to work in the lunar environment.

The Apollo galleries below have been separated by mission number, and each mission contains one or more cameras. Some of the missions used multiple cameras for experiments and documentation, and

each camera has its own gallery. Select a gallery below to get started.

For more information on the Apollo program, visit the [Apollo History Page](#), or to learn more about these historical frames, visit the [About the Scans page](#).

🚀 Apollo 4	📷 Maurer 220G 70 mm	758 📷
🚀 Apollo 6	📷 Maurer 220G 70 mm	691 📷
🚀 Apollo 7	📷 Hasselblad 500C 70 mm	539 📷
🚀 Apollo 8	📷 Hasselblad 500EL 70 mm	870 📷
🚀 Apollo 9	📷 Hasselblad 500EL 70 mm	1393 📷
🚀 Apollo 10	📷 Hasselblad 500EL 70 mm	1445 📷
🚀 Apollo 11	📷 Apollo Lunar Surface Closeup Camera 35 mm	38 📷
🚀 Apollo 11	📷 Hasselblad 500EL 70 mm	1245 📷
🚀 Apollo 11	📷 Hasselblad 500EL Data Camera 70 mm	172 📷
🚀 Apollo 12	📷 Apollo Lunar Surface Closeup Camera 35 mm	32 📷

The mentioned folder is underlined with a red line.

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And they all underwent inversion. Moreover, when I did the opposite - inverting the black and white image back to negative, I saw that these images do not meet the criteria for film negative, they are much lighter (thinner) than they should be. That is, the negatives after scanning, before being inverted into positive, were processed with "levels" for highlighting. But I will write about this in detail in another article.

★

Cameraman L. Konovalov was with you. Until next time!





